

VOL. IX, No. 2

THE AMERICAN INDIAN

HARVARD UNIVERSITY
CLASSICAL DEPARTMENT

FEBRUARY, 1920

ART AND ARCHAEOLOGY



Published by
THE ARCHAEOLOGICAL INSTITUTE OF AMERICA

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ART AND ARCHAEOLOGY

An Illustrated Monthly Magazine

PUBLISHED AT WASHINGTON, D. C., BY

THE ARCHAEOLOGICAL INSTITUTE OF AMERICA

(TITLE REGISTERED U. S. PATENT OFFICE)

VOLUME IX

FEBRUARY, 1920

No. 2

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TERMS: \$4.00 a year in advance; single numbers, 35 cents. Instructions for renewal, discontinuance, or change of address should be sent two weeks before the date they are to go into effect.

All correspondence should be addressed and remittances made to ART & ARCHAEOLOGY, the Octagon, Washington, D. C. Also manuscripts, photographs, material for notes and news, books for review, and exchanges, should be sent to this address.

Advertisements should be sent to CHANDLER & Co., Advertising Managers, 1 West 34th St., New York, N. Y.

Entered at the Post Office at Washington, D. C., as second-class mail matter. Acceptance for mailing at special rate of postage provided for in section 1103, Act of October 3, 1917, authorized September 7, 1918.

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White Robe, a Sioux singer who recorded a sun dance song.



Little Wolf, a Chippewa singer who recorded songs of the Grand Medicine Society, by courtesy of the Bureau of Ethnology.

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME IX

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Lac du Flambeau, on a Chippewa Reservation in Wisconsin.

THE RHYTHM OF SIOUX AND CHIPPEWA MUSIC

By FRANCES DENSMORE

THE RHYTHM of music may be defined as the cadence of its motion. Back of this rhythm and determining its cadence is the mental temperament of the individual and his race. As a premise we may admit that the music of a race is an expression of its life, and that the two factors in this music are rhythm and melody. The rhythm of the music of civilization is methodical and regular, showing a double or triple measure division which, in a majority of instances, is unchanged throughout a song. In this rhythm

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we hear an echo of the throb of engines, the ticking of clocks, and the conventional life of civilization. The music of the Orient has a rhythm as languid as the life of the tropics or as passionate as the nature of its people. The peasants of Europe imparted to their folk songs and dances a rhythm as light-some as their hearts on a holiday or as plaintive as their own sorrows. In the songs of civilization, of the Orient, and of the peasant folk, there are words which interpret the rhythm and aid the expression. The rhythm of Indian music, on the other hand, is irregular, and the Indian does not consider words an essential part of a song. He is content to use vocables, omitting words entirely or using them in a portion of the song. Sometimes the words are only two or three in number; thus a Chippewa war song contains only two words, literally translated "soldier killed," the remainder of the melody being sung with vocables. The Indians are a race of deep understanding and few words, this characteristic appearing in their music as in all their intercourse.

The purpose of the present paper is to show first that the rhythm of Sioux and Chippewa songs expresses the idea of the songs, and, second, that the relation of the rhythm of voice and drum expresses in a measure the cultural development of the race. It is the opinion of the writer that the conclusions derived from the study of these tribes are applicable to others, but the illustrations offered in this paper will be limited to two of the tribes personally investigated.

Indian songs, like those of any race, arise from mental concepts, as exaltation, joy, grief, or perhaps from a physical impulse, yet as we hear the Indians sing these songs we are impressed chiefly by the mannerisms of the singers and

by the insistent drum. To assist in the understanding of these songs we will now present a form of analysis which may be termed "musical chemistry." In this analysis we will eliminate one factor after another until we isolate that which we wish to observe; we will then treat this factor by the addition of others in order to clarify it. The result will, it is believed, contain evidence that the rhythm of these songs expresses their underlying idea.

The first process in this musical chemistry is the separation of the song from the personal equation of the singer. This is accomplished by recording the song phonographically and taking the record away from the Indian reservation. The song is then transcribed in ordinary musical notation, the tones being indicated by notes on a five-line staff, and the rhythm being indicated by the division of the transcription into measures according to the accented tones. It is a fundamental rule in music that the first note of each measure is accented, and conversely each strongly accented tone in an Indian song is transcribed as the first note of a measure. These accented tones do not vary in the several renditions of a song, the rhythm being steadily maintained, though the melody may vary in unimportant progressions. This method of transcription does not take into consideration any degrees of pitch less than a semitone except by a *plus* or *minus* sign placed above a note, neither does it show minute time-intervals; it seems, however, to be sufficiently accurate for a broad analysis of the songs. If words occur in a song they are placed below the proper notes in the transcription.

Having our material in the form of phonographic record and musical transcription, we will proceed to an exami-

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nation of the rhythm of the songs. This may be done by listening to the rhythm of the phonographic record and excluding the other elements of the song, or by observing the rhythm of the transcription without regard to melody progressions. In taking the latter course our first observation is that, in a majority of the songs, the measure-lengths (or intervals of time between accented tones) are not uniform, as they are in the music of civilization. In a series of 600 Sioux and Chippewa songs thus tested it was found that 84 per cent contain what is commonly called a "change in time."¹ 240 of these songs were recorded by members of the Sioux tribe living on the Standing Rock reservation in North and South Dakota. These Indians have been less in contact with civilization and its music than the Chippewa, and their songs show a greater irregularity in rhythm. The Sioux songs of this series are divided into two groups, the first comprising 147 songs, a majority of which are believed to be more than fifty years old, and the second comprising 93 songs which are less than fifty years old. In the first group 94 per cent contain a change of time, and in the second group 84 per cent show this peculiarity. Thus it appears that a change in time, occurring most frequently in the older songs, may be regarded as a native characteristic.

An example of a song containing frequent changes in time is a Chippewa song recorded in the northern part of the Red Lake reservation in Minnesota. This song (Bureau of American Ethnology, Bull. 53, No. 167) was said to be

that of a very old dance, and the character of the words as well as the form of the melody indicate the antiquity of the song. The Chippewa words are "Ĕ nĕgokwag' aki' nima' wimigun'," translated "The entire world weeps for me." Three renditions of the song were phonographically recorded, the only difference being a prolonging of the tone which preceded the words in the first rendition. The sequence of measure-lengths and the number of measures is as follows:

3—4 time, 1 measure
4—4 time, 3 measure
3—4 time, 2 measure
2—4 time, 1 measure
2—4 time, 1 measure
4—4 time, 1 measure
3—4 time, 3 measure
2—4 time, 1 measure
3—4 time, 3 measure
2—4 time, 1 measure
3—4 time, 1 measure
2—4 time, 4 measure

So irregular a sequence appears erratic, yet there is coherence in the rhythm of the melody as a whole, and as a further evidence of intelligence in the rhythm we find that the divisions of the counts in a measure, together with the measure-lengths, form a rhythm unit which occurs three times in exact repetition and, with slight variation, appears throughout the melody. The rhythmic unit is vigorous and occurs on the same tones in the upper and the lower octave.



Figure 1.—Rhythmic unit of Chippewa dance song.

The rhythm of this short phrase is suggestive of the dance, but we will seek

¹The mathematical data, songs, and native words of songs occurring in this paper are from books by the present writer and used by permission of the Bureau of American Ethnology of the Smithsonian Institution, Washington, D. C.

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further evidence that the rhythm of a song is expressive of its idea.

Let us now proceed to the next step in our analysis which consists in the elimination of the words and melody, isolating the rhythm for observation. Two Chippewa songs are selected as illustrations of rhythm isolated from melody. These are a song of grief,

afraid of the owl, which is the terror of all Indian children. In his fear he composed and sang this little melody, which was heard and learned by the people in neighboring wigwams. For many years the men sang it in their moccasin games, and it was phonographically recorded by a man past middle age, who himself was the little

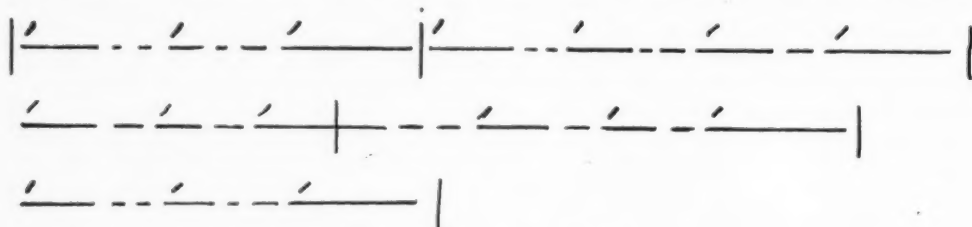


Figure 2.—Rhythm of song of grief.

"He is gone" (Bur. Am. Eth. Bull. 53, No. 108), and a song of childish fear, "I am afraid of the owl" (Bur. Am. Eth. Bull. 45, No. 121). The words of the first are translated, "I might grieve, I am sad that he is gone, my lover," and in the rhythm we find an expression of sadness, prolonged tones being combined with short tones.

boy afraid of the owl. The words are literally translated, "Very much also I of the owl am afraid whenever I am sitting alone in the wigwam." The rhythm shows a predominance of short tones.

In order to clarify this analysis we will restore the words of songs translated from the Sioux or Chippewa into



Figure 3.—"He is gone."

For comparison, the music of the song is as shown in figure 3.

The story of the second song is as follows: A little boy was left alone in the wigwam and became very much

the English language, with such additional words as may be necessary to fill the span of the melody. The additional words are in accordance with native thought and with the subject of the song,

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the intention being that they shall express that which the Indian leaves to the understanding of his fellow tribesmen. We are more dependent upon words, as we are farther than the Indians from a life in which intuition is a means of communication. As a result of combining words with the rhythm we have English verse in the rhythm of Indian melody. Rhymes are not necessary, nor are they always possible in so free a versification.

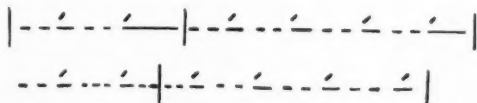


Figure 4.—Rhythm of childish fear.

Dignity is expressed in the rhythm of a Sioux Sun dance song (Bur. Am. Eth. Bull. 61, No. 24). The song was sung by a leader in the ceremony, a literal translation of the words being as follows:

"Where holy you behold, in the place where the sun rises, holy may you behold.

"Where holy you behold, in the place where the sun passes us on his course, holy may you behold.

"Where goodness you behold at the turning back of the sun, goodness may you behold."

The following poem is in the nature of a metric translation, or a paraphrase.

BEHOLD¹

*To the east turn, O tribe,
There to behold
The place where the sun rises,
Clad in glorious majesty.
Something holy may you behold
In this mystery.*

*To the south turn, O tribe,
There to behold
The place where the sun passes us
In his daily course.
Something holy may you behold
In this mystery.*

*To the west turn, O tribe,
There to behold
The place where the sun turns back
In glorious splendor.
Goodness may you behold
In all this mystery.*

The following poem is one of the best of the Indian examples from the poetic standpoint. It is in the rhythm of a Chippewa song of sadness.

A LAMENT

*Afar in the north your warrior lies,
Afar in the north we buried your warrior,
Buried him in the land of the enemy.
At his side we laid his shield and his bow.
Arrows he'd none, all were spent
Before the enemy could conquer him.
Bravely your warrior fought and fell.*

*The journey is long to the spirit land,
We left him the food he'll need for his
journey,
Left him the flint and steel to warm him-
self.
O'er his face we laid his blanket red,
And over his grave three nights we kept
The fire burning to lighten him,
And cheer his spirit on its way.*

*The wailing we hear—is it for him?
The wailing we hear, the tears and
sobbing low,
Weeping for the warrior, our brother?
He is lying now as he wished he might lie.
A warrior's grave well may be
Afar in the land of the enemy,
His empty quiver beside him buried there.*

¹This and the poems which follow are copyright in "Poems from Sioux and Chippewa Songs," by Frances Densmore.

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Defiance was the keynote of a song recorded by Brave Buffalo, a medicine man of the Sioux tribe. He said that he received the song in a dream of buffalo, who took him to their lodge and assured him that he would be invulnerable. Because of this dream he challenged the people to shoot their arrows at him. No words were sung, Brave Buffalo saying that "the words were in his heart." The poem embodies, to some extent, the story of the dream as well as the medicine man's taunting defiance, and is in the rhythm of the song.

THE CHALLENGE

*"You cannot harm me,
You cannot harm
One who has dreamed a dream like mine,
One who has seen the buffalo in their
mighty lodge
And heard them say,
'Arrows cannot harm you now.
We will protect you,
We will protect
One who has been in the buffalo lodge,
One who has seen us,
One who has looked without fear upon our
mysteries,
Bid them shoot their arrows straight,
Bid them shoot their arrows straight.'"*

In lighter rhythm is the song of a warrior to his horse. The song was recorded by Lone Man, a Sioux, who received it in a dream and sang it in time of danger, believing it to have supernatural power. The words are, literally translated, "Friends, my horse, behold it. 'Friends, my horse will run, behold it,' was said to me. Friends, my horse flying (as it were) is running." In this instance the idea of the words is slightly changed but the poem expresses a Sioux custom and is in the song-rhythm.

A WARRIOR TO HIS HORSE

*"My horse be swift in flight
Even like a bird;
My horse be swift in flight,
Bear me now in safety
Far from the enemy's arrows,
And you shall be rewarded
With streamers and ribbons red."*

From the Chippewa songs we present only one example. (Bull. 53, No. 23.) This is a war dance song, accompanying the use of the "buffalo medicine," which was supposed to strengthen the warriors. The rhythm of the melody is peculiar in that the only note-values are eighth, quarter, and half notes, no dotted notes nor prolonged tones appearing. This produces an effect of determination and may be called a heavy rhythm. The words are translated "Strike ye our land with curvéd horns."

TO THE BUFFALO

*Strike ye now our land with your great
curvéd horns;
In your mighty rage toss the turf in the air
Strike ye now our land with your great
curvéd horns;
We will hear the sound and our hearts
will be strong.
When we go to war
Give us of your strength in the time of our
need,
King of all the plain—buffalo, buffalo.
Strike ye now our land with curvéd horns,
Lead us forth to the fight.*

As a final step in our analysis we will replace the melody. We now have Indian song in its original form except that the words are in English instead of the native language. This translation enables us to hear the song somewhat from the Indian standpoint, the words interpreting the rhythm as well as the melody.

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To illustrate this we present a Sioux war song (Bull. 61, No. 8) which was sung in the dances before the departure of a war party. The rhythm is in marked contrast to that of the song next preceding, as the characteristic phrase is a dotted eighth note followed by a sixteenth and a quarter note. In the first part of the song this phrase begins on the unaccented portion of the measure but about midway through the song we find a half note (the only one in the melody), after which the phrase begins on the accented portion of the measure. The rhythm is lively throughout, but this change in accent produces an effect of firmness.

Sioux words

Kola'	Friends
o'te mako'ce wan	the many lands
koya'kipapi	you fear
hena' koki'pe sni	in them without
oma'wani	fear I have walked
ite'sabye ca	the black face-
	paint
owa'le	I seek

SONG OF A WARRIOR

*O, my friends, as I stand
Here before you all assembled,
I hear you sing of the lands where the
warriors travel,
O, my friends, the many lands that you
fear,
In them all without fear I have walked.*

*O, my friends, even now
I can see the distant mountains
Where the snows never melt in the sum-
mer time,¹*

*O, my friends, I have walked without
fear in those lands,
For there I sought the black face-paint.²*

*To the west and the north
Lies the country of the enemy.
In all those lands I have walked without
fear of harm.
O, my friends, in them all I have won the
right to wear
The warrior's badge of victory.*

¹ War parties of the Standing Rock Sioux sometimes went as far west as the Rocky Mountains.

² A warrior who has killed an enemy painted his face black.

Ko - la o - te ma - ko - ce wan ko - ya - ki - pa -
O, my friends, as I stand Here be - fore you all as -

pi he - na ko - ki - pe sni o - ma - wa - ni
sembled I hear you sing.... of the lands where the

war - riors tra - vel O, my friends the ma - ny lands that you fear

In them all with - out fear I have walked.

Figure 5.—"The many lands you fear."

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From the foregoing it appears that the rhythm of the Indian songs under analysis is expressive of the idea contained in the songs. Indian standards of excellence are different from those of the white race but in the structure of their music there is unmistakable evidence of the action of *intellect*.

We will now proceed to a consideration of the rhythm of the drum which accompanies a majority of these songs. The writer once asked an Indian if he had a drum. The reply, in the native language, was, "Of course I have a drum; I am an Indian." This conversation referred to the hand-drum which, in various sizes, is common to all tribes of Indians. A man beats this drum as he sings, and both drum-beat and song appear in a phonograph record. It is not difficult to close the ears to one or the other of these when studying the record of a song. Thus one listens to the melody and ascertains its tempo by comparison with a metronome, and then listens to the drum and notes its tempo by the same instrument. 366 Sioux and Chippewa songs have been tested by the writer, and in 56 per cent the voice and drum had a different tempo; in 38 per cent the drum was faster than the voice, and in 18 per cent the drum was slower than the voice. We next inquire as to the rhythm of the drum, and find that in 56 per cent of the songs the drum-beats are not divided into groups by means of accents but are a continuous, unaccented beating, in some instances more rapid than in others. Thus we have two points of difference between drum-beat and voice, that of tempo and that of division into groups by means of accents. In many songs the tempo of the voice changes, the song containing a succession of measures in slower or faster time, but in such instances the

tempo of the drum does not change. This suggests that the drum-beat and melody, though proceeding simultaneously, are independent of each other. As already stated, 56 per cent of the Sioux and Chippewa songs which were recorded with drum show a difference of tempo in voice and drum. A natural inquiry is whether these tempi coincide at any points—whether, for instance, the time of three drum-beats is equivalent to that of four melody-tones. Such a ratio sometimes exists between the metronome time of the two parts, but in the writer's observation a coincidence of drum and voice is usually avoided by the slight prolonging of a melody tone, or by some other divergence from mechanical regularity.

A statement frequently made is to the effect that a group of uncivilized people when playing on instruments of percussion produce combinations of rhythm which would be impossible to a similar group of white musicians. This usually is understood to mean that a single unit of time is divided variously by the several performers. Thus, if a measure comprised half a minute of time, one drum might give three beats while others gave respectively two and seven beats, all being synchronous at the beginning of the next measure. The writer's observation is at variance with this. The Exposition at St. Louis in 1904 afforded an opportunity to study the music of the Filipinos. In their "native orchestra" a variety of tempi and of accented rhythms was presented, but, from repeated listening to the performances, the writer formed the opinion that each man was playing independently. Instead of being a unit the "orchestra" seemed to be a combination of individual performances carried on simultaneously. Similarly, phonographic records of Indian songs

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indicate that drum and voice are separate manifestations.

The discrepancy between the tempi and also the rhythms of voice and drum in figure 5 is typical of that in many songs, not only among the Sioux and Chippewa but also among the Mandan, Hidatsa, and northern Ute. Comparison of the phonograph record with the metronome shows the speed of the voice to be equivalent to 104 quarter notes per minute ($\text{♩} = 104$), while that of the drum is equivalent to only 96 quarter notes per minute ($\text{♩} = 96$).

A continuous throbbing, like that of the drum, does not require to any extent the action of intellect in its production. It so resembles the unconscious rhythms of life that it may be regarded as actuated by instinct rather than intelligence. In our analysis of song-rhythm we found evidence of *intellect*, and in a consideration of drum-rhythm we find a suggestion of *instinct*. The lack of unity in these two rhythms suggests that the Indian music under analysis belongs to a period of cultural development in which intellect has not



Figure 6.—Comparative tempi and rhythms of voice and drum in Sioux war dance.

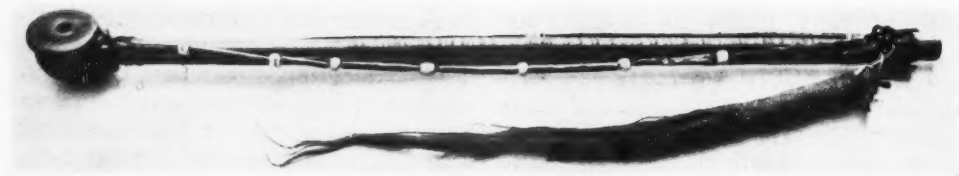
If there were no deviation from regularity there would be a coincidence of voice and drum at the fourteenth pulsation (quarter note) of the voice; this, however, is entirely theoretical, as a slight variation in either part would change the ratio between the two, and observation shows that sufficient variation to change this ratio usually appears in an Indian's rendition of a song. The rhythm of the voice is in contrast to that of the drum. In this and many similar instances it would appear that voice and drum represent separate impulses, expressed simultaneously, but having no time-relation to each other.

The relative time-duration of quarter notes in voice and drum in the preceding song (fig. 5) are shown by means of linear measurements drawn to scale in the accompanying illustration.

assumed full control over instinct. It seems possible that both are acting at the same time, producing what appears to be a great complexity of rhythms but which is simply the simultaneous occurrence of two manifestations independent of each other.

The influence of Indian music on modern composition is a subject of wide discussion at the present time, but interest seems to center chiefly on the form of Indian melody. It is the opinion of the writer that a greater possibility lies in a study of the *rhythm* of Indian song, inseparable from the idea of the song. The Indian knows no haste. In his calm deliberation he feels the tide beneath the waves, and his rhythms have in them a sweep that we, in our hurried lives, may well pause to hear.

Red Wing, Minn.



An Osage ceremonial pipe.

The bowl of this pipe is made of black stone, on its under side is carved the face of a man. The white beads strung on the thong holding the bowl and stem together are made of shell, the narrow tubes between the beads are made of native copper hemmured. This ceremonial pipe belongs to the portable shrine of the Wind gens of the Osage tribe. The shrine and its belongings are now in the United States National Museum.

THE SYMBOLIC MAN OF THE OSAGE TRIBE¹

By FRANCIS LAFLESCHÉ

THE Wa-zhá-zhe tribe of American Indians, better known as the Osage, belong to the great Siouan group that in pre-columbian days dwelt on the Atlantic coast. This group, at some remote period, moved westward, and in doing so it became scattered into smaller groups that in time organized themselves as independent tribes. Later, within the historic period, many of these tribes were discovered living along the Mississippi and Missouri, from the head waters of these rivers as far south as the mouth of the Arkansas River.

The present home of the Osage tribe is in Osage County, Oklahoma, not far from the region where the adventurous European travelers found them in the latter part of the seventeenth century. Before the advent of these strangers, and for many years after the contact, the Osage had been able to hold the country they occupied and to defend it against invasion. The well-wooded land with its broad streams and abundant game made it well fitted to yield food and shelter to the people dwelling thereon, and at the same time caused it to be desired by tribes less favorably situated. The long con-

tinued occupancy of this land by the Osage, their familiarity with the rivers, fords, hills and other vantage points is indicated in the names once bestowed on them and many of which are still in use. Here and there a name may mark the site of a past victory or defeat in the valiant struggles of this people, for it is said that the Osage derived their strength to withstand their enemies from their well-founded organization; therefore, to understand the character of this organization, it becomes necessary to turn for information to the tribal rites of the people.

From a study of the Osage tribal rites, rites which are replete with intricate ceremonial forms and complex symbols, it becomes evident that the tribal organization of these people is founded, primarily, upon a theological concept. There are also indications that before this concept became clear in the minds of the ancient men, and the present tribal organization became perfected, that the ancestors of the Osage passed through transitional and experimental periods, stages suited to the conditions of the people and the times in which they lived. While the thoughtful men of those ancient days directed their energies toward creating a form of government that would be effective in

¹By permission of the Secretary of the Smithsonian Institution.

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holding their people together and making them strong as an organized body, they, at the same time, sought to gain a clearer conception of that power greater than man to whom they could appeal for help that they might make their work of organization effective. Their search began under the broad expanse of the heavens. They watched the sun, moon, stars and groups of stars as they moved therein, traveling vast distances, yet always in a circle, each moving in its own orbit, with wondrous regularity. They noted the gradual shiftings of the path of the sun to the right or to the left. They observed the varying of the paths of the moon, the paths of the single stars, and of those that moved in clusters. As they watched and pondered upon what they saw, they discerned that with these shiftings there came changes which suspended for a time the life activities of the earth or awakened them again to a renewed energy. The vital connection between sky and earth seemed to give evidence of that continuity of life, a belief in which had actuated their search for a clearer conception of the Supernatural, of the life-giving power that animates all forms, plants, animals, and men, whether the latter are regarded as individuals, or organized as a body.

Those old men, so say the men of today who are learned in the ancient rites, set apart a house which they called the "House of Mystery." Within this house they gathered from time to time, and, sitting around the sacred fire, they meditated upon what they had seen, and discussed together their observations of the celestial bodies. As they perceived that these bodies influenced the life on the earth they personified them, even deified them, as if they were self-existent, supernatural

beings, exercising powers of their own. But these ancient men, so it is said, were not fully satisfied that this conception was true; therefore they continued to observe nature, to meditate, and to discuss together these subjects.

At last there came a time when, in some mysterious way, the thought stole into the minds of these old men that the sun, moon, stars, the earth, and all things within the range of their vision, whose movements they could follow, are but the outward manifestations of a creative, all-pervading, animating power that could not be seen or fully understood by man. That power, they became satisfied, is the source of life, is indeed life itself, and that wherever it moves there is life. It abides in the broad expanse of the blue sky, gives life to the sun, moon, stars, sets them in motion, each within its own orbit; it abides in the earth, gives life to man, to insects and animals, to grasses and trees; it abides in the waters, gives life to all creatures that dwell therein. These abiding places are made one and inseparable by this eternal, mysterious presence, to which they gave the name Wa-koⁿ-da. Wa-koⁿ-da alone could give life and give continuity to the life of an individual, and to the life of a people as an organized body; therefore, to this power appeals must be made when danger threatens the life of the tribe.

It was this revelation, this conception of life, upon which these old men of the obscure ages founded the organization of the tribe. In carrying out their plan they divided the people into two great divisions, one to represent the sky, and the other the earth, the abiding places of Wa-koⁿ-da, the Giver of Life. The division representing the sky they called Tsi-zhu, Household, and that representing the earth they

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called Hoⁿ'ga, The Sacred One. They subdivided the Hoⁿ'ga division, one part to be for the dry land and the other for the water, so that the life in the seas, the lakes, rivers and small streams might also be represented in the great tribal symbol of life. The subdivision representing the water they called Wa-zhá-zhe, a name which the tribe, as a whole, now bears. The meaning of this name has become obscured by its transmission through a long line of generations, and its form changed to Osage through the influence of foreign tongues. They ruled that the families of the Tsi'zhu should take wives for their sons from the daughters of the families of the Hoⁿ'ga division, and vice versa. Thus the continuity and the unity of the life of the tribe was assured and the two great divisions were bound together and made one and inseparable by a sacred tie, like that between the sky and the earth, by the eternal presence of Wa-koⁿ'da.

The old men embodied another thought in the rites of the tribe which pertained to tribal activities, namely: That the life granted by Wa-koⁿ'da must be protected. The woman, the children she bears, the home she builds for their shelter and comfort, the fields she cultivates must be guarded; the land upon which the tribe depends for plant and animal food must be held against invasion; and the life of the individual and of the tribe itself must at all times be defended from enemies. The burden of this protection rested upon the men of the tribe and, to enable them to perform this duty effectively and successfully, the great tribal rite pertaining to war was evolved, a rite replete with symbols and intricate ceremonies, having for its central thought that there must be unity of purpose and action among the men of

the two tribal divisions. This thought was symbolized by the figure of a man physically perfect and capable of meeting the difficulties and dangers that beset human existence. This man was regarded as having two positions; one indicative of peace and life; the other of war and death.

In times of peace this symbolic man was thought of as standing facing the east where rises the sun, the great emblem of life. The place of the Tsi'zhu, or sky division, was then on the north and formed the left side of the man, while the place of the Hoⁿ'ga, the Earth division, was on the south and formed his right side. He, therefore, was an embodiment of the vital organism of the tribe, as having a place in the order Wa-koⁿ'da had established and endowed with life throughout the universe.

When, however, trouble arose, and the people were constrained to move against their enemies because of the killing of members of the tribe, or of encroachments upon their hunting grounds, this symbolic man was then thought of as having turned about, away from peace, and as standing so as to face the west. When the people assembled for the ceremony by which they rallied their warriors for action they pitched their camp in a ceremonial order that represented the dwelling places of Wa-koⁿ'da, the sky, the earth, the space between, where, upon the earth, stood the symbolic man with his face set toward the west, the setting of the sun. His changed attitude necessitated a change in the position of the two great divisions of the tribe. The Tsi'zhu, Sky division, which in peace formed the left side of the man, now camped to the south; while the Hoⁿ'ga, the Earth division, which had formed his right side, now camped to

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the north. The belief was never departed from that Wa-koⁿ-da controlled all forms of life as well as their movements, that it was necessary to invoke the aid of that Power in all efforts looking to the safety of the tribe. They also held that so great a Power as Wa-koⁿ-da should be approached with becoming solemnity and with an offering betokening peace, good will and reverence.

The war rite, observed by the warriors when about to take up the hazardous task of attacking their tribal enemies, together with its symbolic offering, the old men placed in the keeping of the Wa-zhá-zhe subdivision of the Hoⁿ-ga or Earth division. The offering to be presented to Wa-koⁿ-da was the smoke of tobacco, and its means of transmission, a pipe. This pipe was to symbolize a man, conscious of his own limitations and seeking the aid of the All-Powerful.

The symbolic man, as has been explained, was typified in the manner of camping for this war rite, and stood for the unity of the tribe in both purpose and in action. The pipe, sacred to this rite, not only represented a man, but it signified the unity of the warriors in their supplications to Wa-koⁿ-da for aid. This unity of the people was further set forth by their act of choosing, during this ceremony, the leader of a tribal war party. The office of Leader was religious, and not military, for the man chosen never led in the fighting; this responsibility he delegated to a subordinate officer; his duty was that of mediator between the people represented by the warriors and Wa-koⁿ-da. The symbolic pipe of this rite was placed in his hands and by its acceptance his office began. The Leader at once went far away from the

village and for seven days observed the rite of fasting. Throughout the entire expedition the Leader camped apart but near the war party and continued his vicarious supplications in behalf of the warriors and the people they were defending.

The unity of the tribe and of the warriors was further emphasized during the ceremony by an act which took place in the presence of all the men who were to engage in the war. A representative of the Wa-zhá-zhe subdivision filled with tobacco the sacred pipe, and, as he presented it to a representative of the Hoⁿ-ga division, and later to a representative of the Tsi^z-zhu division, he recited a ritual that always accompanied these acts. The ritual is of considerable length, and at the end of each line is the refrain: "A biⁿ da, tsi ga," "It has been said, in this house." This refrain refers to the origin of these rites, to the gathering of the old men around the sacred fire within the House of Mystery.

I give a brief paraphrase of the ritual that is recited when the sacred pipe is offered by its tribal keeper to the men who represent the two great divisions of the tribe. The various parts of the pipe are spoken of as if they were parts of the body of a man. Into each of these parts the representatives of the tribal organization must, as by their own act as individuals, not only merge figuratively, the corresponding parts of their own bodies, but the divisions of the tribe they represent, all of which are parts of the symbolic man; by this triplicate blending, all become united in the pipe, the established medium through which the smoke offering is made to Wa-koⁿ-da in supplication for aid. Thus was recognized the vital unity of the people of the tribe and

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their dependence upon Wa-koⁿ'da for the maintenance of their life. From this recognition arose their faith that help would speedily come, from Wa-koⁿ'da, even before the sun should "o'ertop the walls of their dwellings."

Holding up the pipe, the representative of the Wa-zhá-zhe division intoned the following ritual:

*Behold, this pipe. Verily, a man!
Within it I have placed my being.
Place within it your own being, also.
Then free shall you be from all that brings death.
Behold, the neck of the pipe!
Within it I have placed my own neck.
Place within it your neck, also,
Then free shall you be from all that brings death, O, Hoⁿ-ga!
Behold, the mouth of the pipe!
Within it I have placed my own mouth.
Place within it your mouth, also,
Then free shall you be from all that brings death, O, Hoⁿ-ga!
Behold, the right side of the pipe!
Within it I have placed the right side of my own body.
Place within it the right side of your own body, also,
Then free shall you be from all that brings death, O, Hoⁿ-ga!
Behold, the spine of the pipe!
Within it I have placed my own spine.
Place within it your own spine, also,*

*Then free shall you be from all that brings death, O, Hoⁿ-ga!
Behold, the left side of the pipe!
Within it I have placed the left side of my own body, O, Hoⁿ-ga!
Place within it the left side of your own body,
Then shall you be free from all that brings death, O, Hoⁿ-ga!
Behold, the hollow of the pipe!
Within it I have placed the hollow of my own body.
Place within it the hollow of your own body, also,
Then shall you be free from all that brings death, O, Hoⁿ-ga!
Behold, the thong that holds together the bowl and the stem!
Within it I have placed my breathing-tube.
Place within it your own breathing-tube, also,
Then shall you be free from all that brings death, O, Hoⁿ-ga!
When you turn from the rising sun to the setting sun to go against your enemies,
This pipe shall you use when you go forth to invoke aid from Wa-koⁿ'da,
Then shall your prayers be speedily granted, O, Hoⁿ-ga!
Yea even before the sun shall o'er-top the walls of your dwelling,
Your prayers shall surely be granted O, Hoⁿ-ga!*

Smithsonian Institution, Washington, D. C.



PRAYERS VOICED IN ANCIENT AMERICA

By ALICE C. FLETCHER,

Thaw Fellow, Peabody Museum, Harvard University

A BROAD outlook over the family of man reveals the historic fact that in all ages, among all peoples dwelling everywhere upon the earth, there has gone forth from humanity prayers for help, to a higher and unseen Power. The early Vedic hymns voice this cry to the invisible Creator: "Who imparteth the spirit of life and the strength of health."

Not alone did the eastern hemisphere ring with these prayers, but across an unknown sea, from an unknown land with its strange unknown race, arose like prayers to the Giver of all life.

Fortunately for us literature has preserved many of the words of the great teachers of mankind, words which have been as beacon lights upon our upward path. Unfortunately in America, which is now our home, we are still largely ignorant of the thoughts and aspirations of an earlier race that once made the hills and valleys, we now love so well, vocal with prayers and songs to the great Giver of life. The conditions that prevailed throughout the breadth and length of this land fostered both ignorance and prejudice. Amid varied environments dwelt groups of natives, diverse in speech, in vocations, and in social customs. Few students could make safe headway under these conditions, with no written literature or history to act as guides or to direct concerted action. Happily there has been here and there light shed upon the darkness that has so long enveloped the native American. At last he stands forth in his manhood as one who has reverently thought and has formulated

concepts which appear to be basic to his religious life.

From a protracted study of the rites of the Osage tribe of American Indians, of the Siouan linguistic stock, who may be classed as belonging to the people of the plains, we learn that fundamental to all their tribal rites was the belief that all life was one, made one by a pervading power, a supernatural Giver of life, called by them *Wa-kon-da*. This unseen power not only gave universal life but controlled the movements of the heavenly bodies, of all living things upon the earth and the various forms of welfare among mankind. Following as a corollary to this belief was the recognition of the twofold nature of man, of his physical requirements and of his spiritual needs. The rites of the Indian, his arts, both linear and dramatic, and his language are replete with symbolisms, for in no other way, such being the composition of the human mind, could these dual aspects of man's nature find expression.

When we looked to the far field of India we discerned that the east Indian in his hymn addressed his appeal to the Power: "Who imparteth the spirit of life and the strength of health." In America we learn from the Osage rites that it was the same Power that gave life to certain plants to be food and nourishment to man's body and to certain other plants those qualities which would restore health to the body when attacked by disease. The gathering of food and the securing of medicine were both to be attended by symbolic ceremonies that the mind of the people

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might be turned toward that Power which bestows the gift of life and "the strength of health."

Rites of widely different tribes dwelling in this country reveal not only the vitality of the fundamental belief already cited, but that it is to this supernatural Power man must ever

linguistic stock, whose habitat is west of the Rocky Mountains.

The lines of the Osage prayer picture the supplicant as standing. His feet, legs, body, arms, head, lips, are severally declared to be "sacred," for the reason that all are necessary to the maintenance of the great gift of life and its perpetuity.



An Osage.¹

turn when he prays for help in times of need. The following excerpts from two rituals exemplify the American Indians' recognition of Man's dependence upon the supernatural Power and of Man's twofold nature. The first example¹ is from a religious rite of the Osage tribe. The second is from a rite of the Navajo, a tribe belonging to the Athapascan

THE OSAGE PRAYER

I

Of all the things I own my life is most
sacred,
My feet by which I stand are sacred.

2

Of all the things I own my life is most
sacred,
My legs by which I move from place to
place are sacred.

3

Of all the things I own my life is most
sacred,
My body by which I maintain the gift
of life is sacred.

4

Of all the things I own my life is most
sacred,
My arms by which I defend myself are
sacred.

5

Of all the things I own my life is most
sacred,
My head which contains my thoughts is
sacred.

6

Of all the things I own my life is most
sacred,
My lips by which I give forth my
thoughts are sacred.

¹By courtesy of the Bureau of Ethnology.

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A NAVAJO PRAYER

The following prayer is taken from a tribal religious ceremony known as "The Mountain Chant" and described by the late Washington Matthews. It is an appeal for health and is accompanied by remarkable symbolic paintings made upon the ground by the use of various colored sands:

I have made your sacrifice.
I have prepared a smoke for you.
My feet restore thou for me.
My legs restore thou for me.
My body restore thou for me.
My mind restore thou for me.
My voice restore thou for me.
Restore all for me in beauty.
Make beautiful all that is before me.
Make beautiful all that is behind me.
Make beautiful my words.
It is done in beauty.
It is done in beauty.

In the Navajo prayer, as in that of the Osage, the supplicants use when making their appeal for help the same figures of speech. The marked resemblance should not be regarded as merely a strange coincidence, but rather as indicating that both tribes, though unrelated, held the same viewpoint of all life.

The common viewpoint of these two unrelated tribes was reached through their early experience. Devastating wars and diseases had put to the test their courage and endurance. Unmitigated Nature had laid a heavy hand upon them and in their distress they had turned for succor to that mysterious Power that controlled the celestial bodies, the storms, lightning, thunder and all life on the earth. The story of their long search, their final conception of that power, they embodied in supplicatory rites clothed in figurative and



A Navajo.¹

metaphorical language. The cry of the people was not only for themselves but for their long line of descendants. All tribal rites, all prayers of the Native American for help or healing were addressed to the unseen Giver of Life.

¹By courtesy of the Bureau of Ethnology.

NEW MEXICO

By ARTHUR STANLEY RIGGS

*Billow on billow rise her shaggy hills.
The inert plain's dun ripples at their feet,
Whorled by the scrub and wind-bent olive sage,
Wave in a moving sea that silence molds.
This is God's country. Here, apart from Man,
Grandeur and solitude make earth and sky
His noblest temple. Yonder grim grey rails
Linking the antipodes, are but the web
The spider spins within the temple walls;
And yon gaunt spectre of the Limited,
Hurling its sparkling windows through the night,
Screaming of gold and man and power
To prairie dogs that, listening, cannot hear,
Is but an insect buzzing o'er the shrine. . . .*

*Desert, and drought, and blazing tropic sun;
The cut plain shattered by the vivid stroke
Of the arroyo's gulley, forked and red
As lightning caught upon the camera's film;
The barbed cacti, and the yucca bold
Rearing its golden cups to drink the sun;
The squat adobes, and the endless sands
Reaching forever to the infinite;
The lofty mesas, foothills to the peaks
Whose crowns are hoary with both snow and time—
These are New Mexico—and these are God!*

ON THE RACE HISTORY AND FACIAL CHARACTERISTICS OF THE ABORIGINAL AMERICANS

By W. H. HOLMES

BIRTH OF THE RACE

AMONG the many marvels that modern science has brought to light none is more wonderful than that which defines the place of man in the scheme of nature—his origin and his kinship, physical and intellectual, with the whole vast range of living things. It is made clear that each and every human being of today represents the culminating stage of a branching series which connects back through simpler and still more simple ancestral forms to the primary manifestations of life in the remote past.

As outlined by the researches of the naturalist, the story of the becoming of the race is simply told. It is held that the life principle acting within the universal germ-plasm brought into existence the earliest organisms—the initial units in the long series of progressive advances which, continuing throughout countless millenniums, have culminated in the highest manifestations of life known to the world today. It is observed that the forms taken by the evolving life series were necessarily due largely to the environment conditions under which they developed; that a world of waters would mould forms fitted to live and move in the water; that a world of land would develop distinct types accommodated to the conditions of the land; and that an environment comprising both land and water would bring into existence types adjusted to both land and water. On the land therewould be further

adaptations to special conditions of the particular environment. The inhabitants of the plains would differ essentially from the inhabitants of the forests, for while the one would employ the four members of the body in locomotion, the other would employ the feet to walk and the hands to climb and to do; and here is found the point of departure in the shaping up of the special being called man. Fitness for higher things was determined by the forest, for life among the branches and the vines developed the grasping hand, and the hand made man a possibility. The hands alone, however, were not responsible for the full result, since had the race continued to dwell in the forest, man would today be merely a simple undeveloped denizen of the woodland. The feet made the conquest of the earth possible. It is assumed that by reason of some undetermined contingency, such as great increase in population, the depletion of the forest food supply, or other gradually developing cause, the children of the woodland cradle were compelled to seek their fortunes in the open and the real struggle of their existence began—the struggle that perfected the man. The grasping hands, freed from the forest and free to act independently of locomotion, led to the use of implements in meeting foes, in preparing food, in constructing defenses and shelters, and finally to the shaping of tools, the real test of humanity, while the feet enabled their possessor to move with freedom in the pursuit of



Figure 1.—An American Indian man. Compare with figure 3.

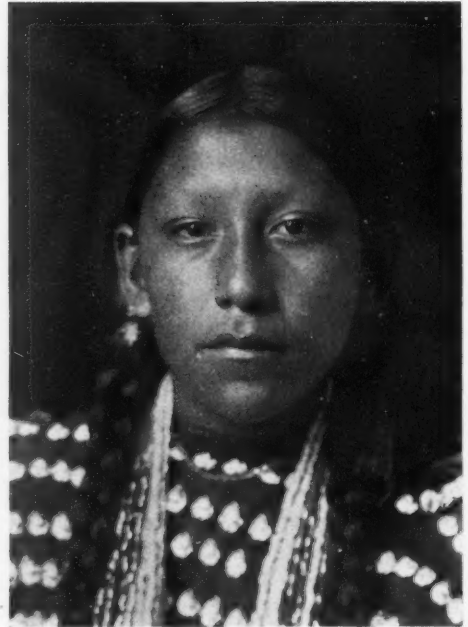


Figure 2.—An American Indian woman. Compare with figure 4.

varied callings. Thus the hands with the aid of the feet, directed by the rapidly developing brain, conquered the world.

SPECIALIZATION OF THE RACES

Prolonged study of the available traces of man's origin and early movements has led to the view that the natal place of the race must be sought somewhere in southern Asia or on the great islands of the southern seas. As conceived today, the outward movements of the human pioneer from the primeval home were at first and for a long time hesitating and slow. New conditions had to be met and diversified obstacles overcome, the exigencies of existence tending to develop the capacities of both brain and hand and new environments to modify and emphasize the physical type of the isolated groups. We think of certain

groups of pioneers as they ventured into the open turning their faces to the west, occupying the valleys, skirting the shores of the inland seas, and climbing the intervening ranges until, in the fullness of time, the shores of the Atlantic were reached. Centers of population developed at many points, and in western Europe traces of these recently uncovered date back to remote periods. From these centers expansion doubtless took place in many directions. Not finding a passage to the western world beyond the shores of Britain, the populations from necessity spread to the east, where they encountered other currents spreading to the north from the primeval home over the vast expanse of central Asia, these latter representing the great Mongol race which today comprises, with its many blends, the majority of the human kind. Other currents from the



Figure 3.—An Eskimo man of Alaska.



Figure 4.—An Eskimo woman of Alaska.

southern home must have passed to the east, occupying the shores of the chain of seas bordering the Pacific, peopling the countless islands that dot the waters, reaching in due course the far northeast, where further progress was arrested by the broad expanse of open sea now known as Bering Strait. The differentiations of type gradually produced by early isolations would, as populations increased, be lessened by constant blending along the borders, and today the process of obliteration of race distinctions is progressing in ever increasing ratio.

THE AMERICAN RACE

In turning our attention to the American race, we study their facial characters in search of clues to their origin—their relationship with and their derivation from the complex of known peoples of the old world. It is generally conceded that the red race is a new race as compared with the

great races of the old world. There have been found in America, after prolonged research, no certain traces of occupation extending back more than a few thousand years; whereas, in the old world there are abundant traces of human occupation whose age must be reckoned not in thousands but in tens of thousands of years. The earliest skeletal remains in the new world are of men representing the perfected stage of physical development, the crania corresponding closely with those of civilized man; whereas, in the old world the earliest finds are of forms hardly differentiated from the status of the higher apes.

It is not assumed that the pioneers of the old world, who in following the tendency to wander reached the shores of Bering Sea, arrived in large numbers—that there was anything that could be called a migration, but that stragglers from remote Asiatic centers of population found their way across



Figure 5.—An American Indian man. Compare with figure 6.



Figure 7.—An American Indian woman. Compare with figure 8.



Figure 6.—A native of Formosa.



Figure 8.—An Asiatic Mongol.



Figure 9.—A Cheyenne Indian woman. Compare with figure 10.



Figure 11.—An American Indian profile, for comparison with figure 12.

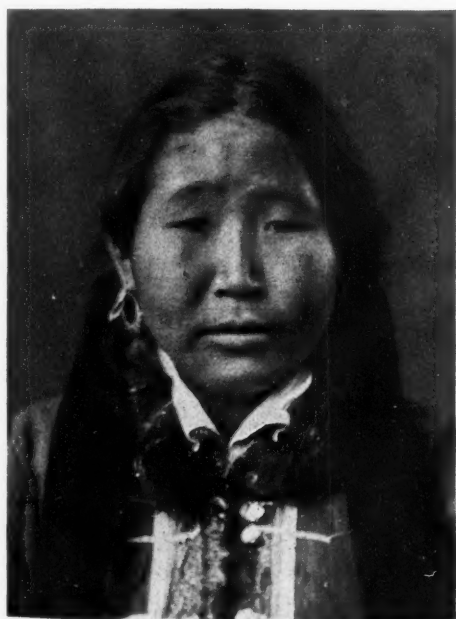


Figure 10.—A Kalmuck woman



Figure 12.—An Asiatic Mongol profile.



Figure 13.—Young Apache Indians, for comparison with natives of Sumatra and the Philippines, figures 14 and 15.

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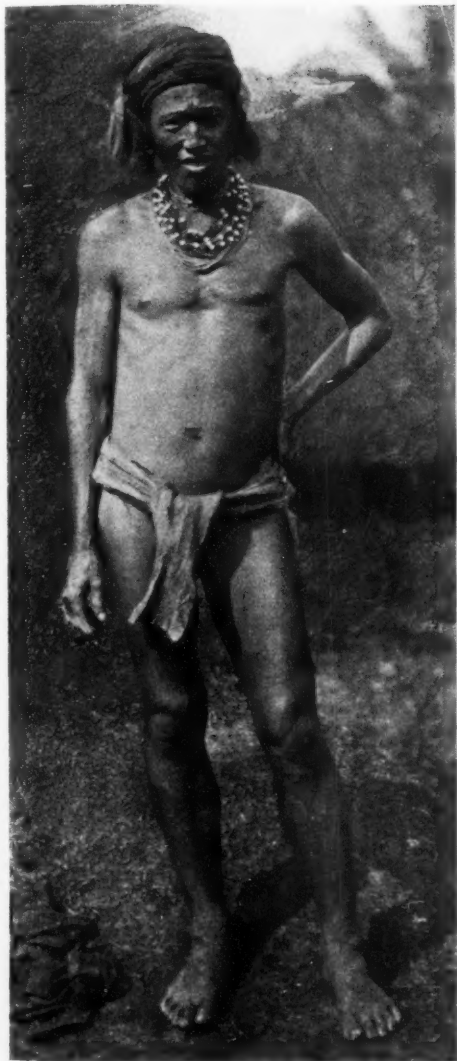


Figure 14.—A native of the province of Isabel, Philippine Islands, whose features suggest the American Indian type.

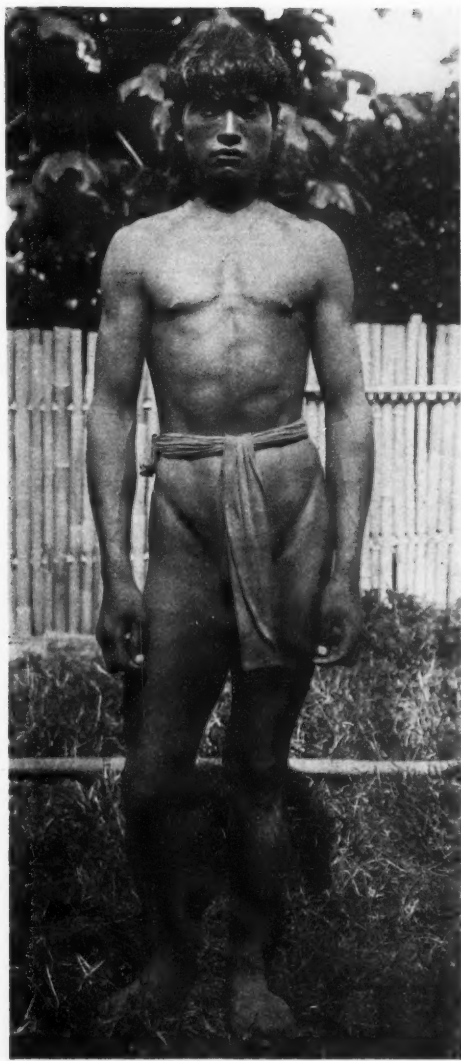


Figure 15.—A native of Pagi Island, Sumatra, strongly suggesting the American Indian type.



Figure 16.—An American Indian of today.



Figure 17.—A prehistoric Peruvian Indian, strongly modeled in clay.

the intervening waters to the shores of America; and the process, continuing from century to century, involved not a single people or a few more or less fully differentiated groups but representatives of many of the brown-skinned peoples of the Asiatic shore land and of the islands of the Pacific and Indian Oceans. That some such process was involved is assumed from the fact that the American race today does not distinctly duplicate any known type of the Oriental groups, its homogenous character being due doubtless to a long period of race isolation, the diversified elements thus becoming blended into a new and distinctive people. It is probable that this condition was brought about or greatly accelerated by the eastern progress of the northern Mongols, who for an

indefinite period have occupied the shores of Bering Strait and Sea, blocking the way to the more southern groups. It appears that the eastern progress of the northern people did not cease until Greenland was reached.

FACIAL CHARACTERS AS A KEY TO ORIGIN

Although there has been more or less blending of the Eskimo and the Indian along the line of contact from Alaska to Greenland, the two races in their totality stand well apart. The very pronounced gulf between them is well shown by comparison of the typical Indian of the northern interior, figures 1 and 2, with the typical Eskimo, figures 3 and 4, the latter type being characterized by the broad face and tilted eyes of the Mongol. The Indian,



Figure 18.—A typical American Indian, for comparison with figure 19.



Figure 19.—A prehistoric Peruvian Indian, modeled in clay.

whose bold features stamp him as one of the ablest of the races, occupies today the entire continent from the Eskimo boundary to Patagonia. We find no closely allied types in the adjacent provinces of Asia, but there are approximations among the dark skinned peoples of southern Asia and probable kinship is suggested by figures 5 and 6, the first a typical American Indian of New Mexico and the other a native of the island of Formosa. That the latter may be thought of as representing one of the groups which gave rise to the American race is reasonable, and relationships are further suggested by figures 13, 14 and 15. Here on the one hand we have a pair of young Apache Indians of Arizona and on the other two southern Asiatics, the one from the island of Sumatra and the other from the Philippines. That there are exceptions here and there to the rule is made evident by comparing the faces

of the Navajo woman, figure 7, with the Mongolian man shown in figure 8. It is to be expected that with the incoming currents of Asiatic peoples there would be a considerable Mongol element and this though submerged would tend to reappear. It should be noted, however, that Eskimo influence may have, in cases, extended as far south as the Navajo country.

The contrasting facial characters of the American Indian with the typical Asiatic Mongol is suggested by figures 9 and 10, the first an Indian woman of the great plains and the second a Kalmuck of central Asia; and this contrast is still further emphasized by comparing the bold profile of a Cheyenne Indian, figure 11, with that of a typical Mongolian, figure 12.

In South America there appears no definite trace of the Mongol, the facial type being characteristically Indian. Figures 16 and 18 show typical Indian



Figure 20.—A prehistoric Aztec face modeled in clay, for comparison with typical Indian faces, figures 1, 16, 18.

faces of today, and corresponding closely are certain skilfully modeled faces employed in embellishing earthen water bottles by the ancient Peruvians, figures 17 and 19. These striking physiognomies differ somewhat in form and expression from the incisive faces of the northern Indians but show no definite traces of exotic admixture.

PRE-HISTORIC AMERICAN TRIBES

Notwithstanding the homogeneity in type of the Indian tribes from the Eskimo boundary on the north to Patagonia on the south, there are in the sculptured and modeled faces of ancient Mexico and Central America suggestions of facial conformation so distinctive and unusual that they have become the subject of much contro-



Figure 21.—A sculptured head of the ancient Maya Indians of Guatemala.

versy, the problems involved being among the most interesting that have arisen regarding the history of man and culture in America. The problem to be solved is whether or not these exceptional features which appear in Toltec and Maya art are due to the intrusion of Asiatic elements in comparatively recent centuries or whether, as numerous writers maintain, they are merely commonplace variations in the normal art work of the local peoples.

The accompanying illustrations will sufficiently present the supposed evidence of foreign intrusion. Figures 1 and 18 illustrate physiognomies of normal Indian type. These are to be compared with figure 20 which reproduces an ancient earthenware face of a type found in the state of Vera Cruz and believed to be of Aztec or Toltec

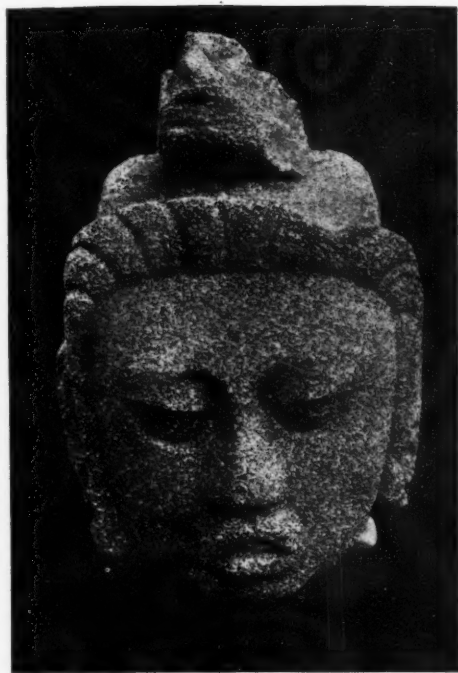


Figure 22.—A remarkable sculptured face of the ancient Maya Indians, Guatemala, for comparison with figure 23.

origin. They were probably employed in the embellishment of earthen vessels or as architectural details. The well modeled, smiling faces are broad and flat, with weak chins and high cheek bones and distinctly narrow tilted eyes. Still more unusual are the faces shown in figures 21 and 22, sculptured heads of a type quite common as architectural embellishments in the ancient temples of Guatemala. The general contour of the face contrasts strongly with that of the average Indian, the features lacking all the boldness and virility of the tribes of today. At the same time there is in the smooth, round, placid face, the small mouth, and in the tilted eyes a decided suggestion of the features of the Orient, and especially of the placid countenance so character-



Figure 23.—The sculptured face of a Buddha—ancient Chinese.

istic of sculptured images of Buddha, figure 23. The suggestion of Asiatic influence is strengthened by a study of other ancient sculptural and architectural remains found in great plenty in Mexico and the Central American states. Examples are shown in figures 24 and 25 and on the cover of this number.

Numerous authors have found in these and other features of Maya sculpture convincing proof of the early introduction of Asiatic influence in Mexico and Central America, while other writers, with equal confidence, express the view that the features in question are without particular significance, being nothing more than normal variants of native types. The Maya peoples were exceedingly versatile and in



Figure 24.—Sculptured figures employed in the embellishment of ancient Maya temples.

their treatment of the human physiognomy were much given to the grotesque and the humorous. This tendency was emphasized by the practice of introducing images of grotesque animistic deities in every phase of their sculptural and plastic art. The calm, well modeled Buddha-like faces appear out of keeping with their vigorously modeled neighbors and if not portraits of individuals, they would seem at least to represent a well marked and familiar facial type, whether native or otherwise. Mention may be made of other suggestive features of Maya culture which tend to support the theory of foreign influence. To one at all acquainted with the architecture of the East Indies these Central American ruins have a familiar look not readily explained save on the theory of relationship in origin. This impression is not readily overcome and the suggestion does not end with general effects, for the architectural details and especially the sculptural embellishments and the manner of their application to the buildings confirm the impression. In the pose of figures the

parallelism is truly remarkable, and that this parallelism could arise in two centers of culture (and two only) among totally isolated peoples occupying opposite sides of the globe challenges belief. It is further observed that in these ambitious structures there are suggestions of underlying crudeness as if the ideals of an advanced culture had been abruptly imposed upon the crude beginnings of a comparatively primitive people.

It is objected that in Maya art there are found no sculptured animal forms absolutely identical with those of the old world. The elephant, for example, so important a sculptural subject in India, does not appear in these ruins, although there are snout-like features that suggest the trunk. On this point it should be noted that even if visits of Buddhistic priests are allowed, full identity in the sculptured forms of animals could hardly be expected, since the priests, devoted to the preaching of their doctrine, would hardly be architects, sculptors, or draftsmen, and the concepts introduced by them by word of mouth would from necessity be

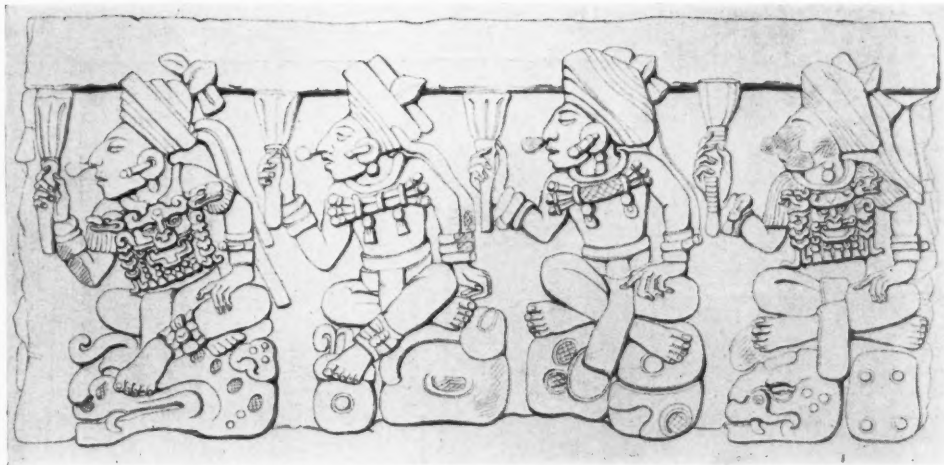


Figure 25.—Sculptured figures of a type employed in the embellishment of ancient Maya temples.

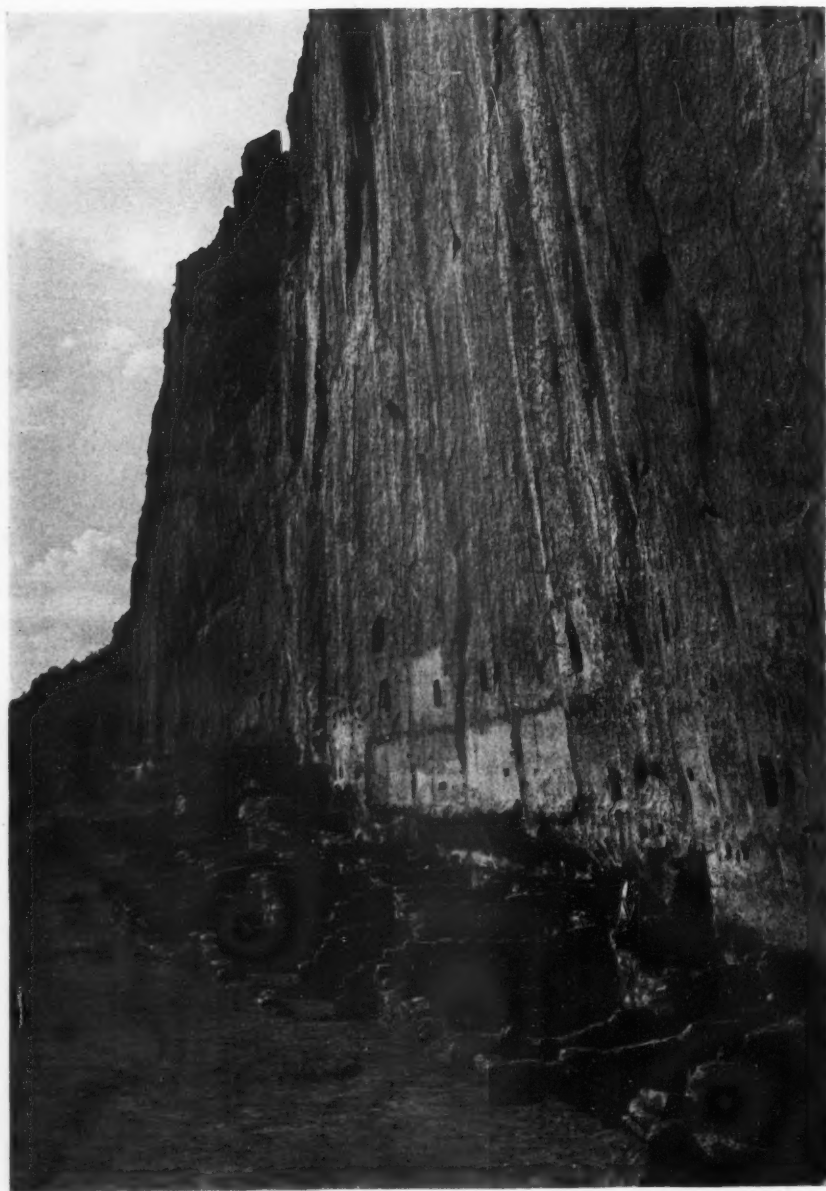
worked out by native sculptors, using life forms with which they were familiar or monsters created by their fertile imaginations.

With respect to the manner in which elements of Asiatic culture could reach middle America in the early Christian centuries—the period of Buddhistic propaganda—it may be said that the sea going capacity of the ships of that period was very considerable, and it is thus not impossible that by design or by accident Buddhistic devotees should have landed upon the shores of America. Neither is it impossible that these devotees of a creed, determined to carry their doctrines to the ends of the earth, should not have coasted eastern Asia, reaching the continent of North America by way of the Aleutian Islands. The journey from Alaska to middle America would be a long one, but not beyond the range of possible achievement for the fanatical devotees of Buddhism. The suggestion that the voyage may have been made by way of Atlantis is deserving of little attention,

and that the hypothetical sunken continent of the Pacific may have served as a bridge is deserving of no attention, since the period of sinking, if it ever occurred, would doubtless antedate the period of man's occupation of either hemisphere.

The writer of this sketch of a vast subject wishes to say in conclusion that he appreciates its many shortcomings, for it is intended to be suggestive merely rather than final; but he finds gratification in the thought engendered by the study, that whereas, but a few generations ago our world outlook was exceedingly limited and our positive knowledge but a hint of the whole truth, the time is fast approaching as a result of the ever widening scope of scientific research when we shall comprehend at a glance the world and its inhabitants, present and past, with the ease with which we now contemplate our local environment or with which we view a story thrown upon the screen.

U. S. National Museum.



Alone in a crypt in the face of the northern cliff of the Tyúonyi cañon, now known by its Spanish name, Rito de los Frijoles, in New Mexico—the home of an ancient cliff-dwelling people—was found the skeleton of an Indian maiden about eighteen years of age. The body was wrapped in cotton cloth and covered with a robe of fur and feathers. This suggested the poem, "The

Cliff Maiden," p. 91.

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THE CLIFF MAIDEN

By CAROLYN CARROLL

I

*Lifeless lay the Tyúonyi maiden,
Robed in woven raiment rare;
To her high cliff tomb they bore her;
Sealed the crypt with tender care.
Westward must her spirit travel,
To the land of Sipophé.
Death was life, so taught the fathers,
Life anew, in fairer day.
But the maiden's warrior lover
Anguished, prayed that hand in hand,
Once more with his love united,
He might rove in Spirit land.*

II

*Worn by famine, war, ill-omen,
What so e'er the tribe befell,
Now for centuries deserted,
These cliff homes their story tell.
And with bowed head stands a stranger,
Musing o'er a crypt unsealed,
Where, enshrined in by-gone ages,
The lone maiden is revealed.
For about her rock hewn chamber,
Breathes a past, a storied past,
From the hush and silence rising,
Come the visions thick and fast.*

III

*Here in this enchanted cañon,
Dwelt a people long ago,
Lived and loved and toiled and suffered,
Safely sheltered from the foe.
In the cliff, they burrowed dwellings,
Close beside, built room on room;
Fashioned Kivas where they worshipped,
Tilled yon field or plied the loom;
Brought fresh water from the brookside,
Hunted on the mesa's rim,
Sent their braves upon the warpath,
Chanted ceremonial hymn.*

IV

*Gone the hunters, gone the warriors,
Fled the laughter and the tears,
All is silent and forsaken,
Buried 'neath the weight of years.
Yet when evening falls, the ruins
Weave a tale the west winds know,
Whispered by the fragrant pine trees
To the murmuring brook below,
How, so long as moonbeams silver
The white cliffs and wooded steep,
Indian maid and warrior lover
Here their deathless vigil keep.*



CURRENT NOTES AND COMMENTS

Carillon Tower Planned as a Victory Memorial by the Arts Club of Washington

A MUSICAL peace tower, to commemorate at Washington the victory over imperialism, is the plan of the Arts Club there. Although details for a nationwide appeal are not yet complete, many indorsements of the idea, novel in war memorials in this country, have been received.

The unique feature of the proposed memorial is that the tower be provided with the greatest carillon in the world, one of fifty-four bells, a bell for each State, the District of Columbia, Alaska, Hawaii, Porto Rico, the Philippines, and Cuba. Each State and possession is to provide its own bell. Prominent citizens, in several instances, have guaranteed the bell for their native States, but the aim is that the money be raised by popular subscription in each State, in order that a widespread public movement be at the base of the memorial.

Each bell, as planned, will carry the name of the State and an appropriate inscription. While the bells will vary in size from a smallest of less than fifteen pounds to a largest of nearly ten tons, individually they will be of equal importance in the great musical instrument.

There is no carillon in this country, and if the memorial is completed as planned, it is predicted that the music of the fifty-four bells, heard over the city, would become one of the distinguishing characteristics of the capital and perhaps, in the recollection of the playing of some patriotic piece, that which would linger the longest in the memory of the visitor. The nearest approach to the carillon in the United States are chimes, composed of a few bells of narrow musical range. The bells of a carillon, fixed and immovable, are rung by hammers and are played automatically or by a keyboard, like an organ or piano. They have a range of four octaves or more, and consequently in chromatic power have a breadth comparable to a piano or organ, with bells representing the tones and half-tones instead of strings.

Further to enhance the proposed carillon with a peculiar memorial significance, bills have been introduced in Congress to grant the use of 200,000 pounds of brass shell cases, or other brass or copper salvaged from the battlefields of France, to be used in the making of the bells. War metals from each of the allies will also be sought for the bells. Representatives of the principal nations concerned have promised their co-operation with this part of the program, according to a member of the Arts Club Special Committee on the National Peace Carillon project. Further to add to the representative character of the memorial, it is planned to have in the carillon tower individual blocks of stone of historic import, one each from Verdun, the Argonne, St. Mihiel, and from the ruined cities of Belgium, such as Ypres, Louvain, and Termonde.

The location of the tower in Washington and the final design will be determined by the National Commission of Fine Arts.

Wyoming in Pageantry

We are living in a wonderful renaissance, a revival in the advancement of social, moral, artistic, and spiritual elements. One of the most helpful as well as

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most meritorious agents in the West is pageantry, for it recalls most vividly the spirit of the West and inspires pioneers to relate their experiences and makes us realize the worth of the bygone days, so filled with glorious hazards.

December 10, 1919, the State of Wyoming observed its semi-centennial celebration, as on December 10th in 1869 the territory of Wyoming bestowed the ballot on women, the first State in the world to do this. The recent legislature passed a law, which recognized this date as Wyoming Day and requested that every community observe it in a suitable way. Many cities, villages, cow and sheep camps were eager to make this State event far-reaching in its results. Though the camp was small, when a few real old-timers told at informal gatherings of thrilling encounters with and escapes from wild red men, told of long periods without word from home, told of the high cost of living in pioneer days, it considered that it had had a most appropriate Wyoming Day.

In the western part of the State in the Big Horn section, near the famous Jackson Hole Country, a more pretentious effort to celebrate was made when a pageant, which was unique in that it was the first to follow this form of graphic community interest, was staged. It showed a wide range and scope, opening with the time of the purchase of Louisiana. Then by a brightly colored symbolical dance the change of rule made from Spain to France was portrayed. After an interval of twenty days the United States became ruler of this acquired territory. The pageant was aglow with spirit of freedom and the unlimited outdoor interests which saturated such explorers as Lewis and Clark, who were sent by President Jefferson to explore the Columbia River and the Pacific Ocean. The Indians, frontiersmen, trappers of extensive experience, who were alert for any emergency, aroused unusual admiration and in their representative costumes made the explorations a real, live thing in which thrilling adventures far overbalanced hardship. The Maudan Indian village, not far from the present site of Bismark, N. D., received the explorers, and as it was at the time of their harvest festival, the squaws were at work. A French free trader, Charbonneau, and his wife, Sacajawea, were helpful to them, although another French trapper tried to persuade the Indians that they should send the "Long Knives" away with empty wands. In the exploring party of these renowned scouts was a negro servant who frolicsomenly afforded much amusement for the Indians who had never seen one. A voyageur, who tuned his fiddle, so that a "heel and toe" might be the order of the time, completed the interesting party.

The various trails which penetrated the West were well given, and the audience grasped the importance of the Oregon trail of 1836, which featured the first white women in Wyoming; the Overland trail of 1842 which is associated with John C. Fremont and Kit Carson; the Utah trail and the many others. The pageantry realized very comprehensively that truth is beauty and beauty truth, for it extolled the true worth of pioneering with its unadorned hardships unflinching.

CLARA BOEKE.

The American Academy in Rome

Now that attention is again directed to Italy it will be of interest to Americans to read the story of an outpost of American culture in the Eternal City. The American Academy in Rome has recently closed an exhibition at the Cen-

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tury Club of the work of its graduates—architects, painters, sculptors. These men are leaders in American practice and talent in their respective fields; the American Academy in Rome has placed its stamp upon them, giving them the weapons with which careers are carved, knowledge and technical training in constant association with the workmanship and prowess of Renaissance Rome as well as the ancient city of the Caesars. They have thus been able to make contact with the channels of thought that guided the artistic output of an age the emulation of which is at once our joy and our despair.

The exhibition in question contains examples of the work of the architects: John Russell Pope, Lucian Smith, H. Van Buren Magonigle, Edgar I. Williams, William S. Koyle, Alfred Githens; the sculptors: H. A. MacNeil, Charles Keck, Paulanship, John Gregory, Albin Polasek, Sherry Fry; the painters: F. Tolles Chamberlin, Eugene Savage, Barry Faulkner, Ezra Winter, F. P. Fairbanks, Charles Stickroth, all of whom owe a debt of gratitude for a golden opportunity to the foresight of the founders of the Academy and to the energy and educational policy of its present administrators.

The American Academy in Rome is an established institution with a history beginning in 1894, over a quarter century of yeoman work and unbroken faith so that the best traditions of the arts might prosper on our own soil. It was in the fertile brain of that most distinguished ornament of American architecture, Charles F. McKim, that the idea of such an Academy was born; under his fervor and enthusiasm, together with that of Daniel Burnham, it took shape; to their unswerving devotion to this idea, their gifts to it of money and time; to their inspiring example; to the years of Frank Millet's unselfish service; and to the adherence of such others as La Farge and Saint-Gaudens, now gone, Mowbray, French, and Blashfield, happily still active among us, that the seed came to its present fine fruition.

In Rome the American Academy occupies the finest site in the city. Its buildings stand upon the summit of Mount Janiculum, the highest point within the walls. Near its gates lies the ground over which Garibaldi fought in 1849; in one of its buildings he made his headquarters for the last time and the siege left it in ruins. From the Academy windows and terraces one sees the dome of Saint Peters, mother church of them all, and all Rome lies stretched out beneath.

The American Academy in Rome offers opportunities for architects, painters, and sculptors in its School of Fine Arts, and for archaeologists, historians, and students of literature in its School of Classical Studies. The latter was founded in 1895 by the Archaeological Institute of America and a union between the two institutions was effected in 1912. The Academy sends out Fellows annually and offers in addition the privilege of its facilities to the fellowship holders sent out from fifteen American Universities, and other educational institutions. Fellows are chosen in competitions held throughout America.

Archaeological Work on the Mesa Verde National Park, Colorado

Square Tower House, a cliff dwelling in the Mesa Verde National Park, Southwestern Colorado, one of the most picturesque cliff houses yet discovered, was excavated and repaired last summer by the Bureau of American Ethnology in cooperation with the Department of the Interior, under the direction of Dr.

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J. Walter Fewkes. This ruin takes its name from the tower rising midway in its length which is the highest yet described in any cliff house in our country. Extensive repair work was necessary for the protection of this tower, which threatened to fall in a few years. The whole ruin is 138 feet long, averaging three stories high, with 27 secular and 7 ceremonial rooms on the ground floor.

Square Tower House, like most other cliff dwellings, may be regarded as the winter or permanent dwelling of its inhabitants, who probably in the summer months lived in temporary shelters on or near their farms on the mesa top. When, however, the crops had been harvested and brought to the store rooms in the cliff dwellings the people returned to their permanent home, where they passed the winter months, rarely venturing any considerable distance away. Here, no doubt, was performed in their sacred rooms an almost constant round of ceremonies of a dramatic and semi-religious nature. There are two features in Square Tower House that are unique: (1) The tower from which the ruin takes its name; and (2) the preservation of the roofs of two of the kivas.

The rooms of Square Tower House are of two kinds, secular and ceremonial, differing in shape and manner of construction. The ceremonial rooms, which are ordinarily called kivas, are circular in form and subterranean in position; they were originally men's rooms, and as ceremonies were as a rule performed by men, they came to be used for ceremonial purposes; the rectangular rooms were granaries and habitations, or devoted to other secular purposes.

The remains of seven kivas, or sacred rooms, are still to be seen in Square Tower House. Two of these have the woodwork of their roofs still in place; but the others being under the drip of the water from the canyon rim were in a bad state of preservation and had to be extensively repaired, although their lower walls could be readily traced. The top of the outer wall of one or two kivas was given a covering of Portland cement for protection.

The unique feature in the kivas of Square Tower House is the remains of the original roofs, the best preserved in the park. The roofs of two of these rooms still in place are wonderful examples of prehistoric carpentering, and can be examined by visitors, imparting a good idea of what the Stone Age people who inhabited the cliffs were able to accomplish in this line. The method of roofing is as follows: The roof is not flat but vaulted and supported by a cribbing spanning the intervals between six stone pedestals or supports. Over this cribbing were rafters on which was placed a layer of cedar bark and mud that forms the covering of the roof. All the beams and rafters used in the construction of the roof had the bark removed and were fashioned by stone implements, the marks of which can readily be seen wherever exposed. As the ceremonial rooms were subterranean, a central fireplace was necessary to afford heat and light. Fresh air was introduced by an elaborate ventilator which opened on the outside of the kiva, the air being distributed by a fire screen placed between the ventilator opening near the floor and the fireplace.

Important excavations were made in small house sites on top of the mesa near the head of the trail to Square Tower House by Mr. Ralph Linton, under direction of Dr. Fewkes.

Among the most important problems connected with the Southwestern ruins is the age and origin of the cliff dwellers. No one has yet been able to solve

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these problems satisfactorily. We do not know their age in terms of the Christian era and the connection of their ancestors with other Indian tribes is hypothetical.

The New Art of the Southwest

The *Literary Digest* (Feb. 14, 1920) devotes considerable space to the January Number of *ART AND ARCHAEOLOGY*, and reproduces four pictures—the "Altar of the Gods" (Rollins), "Indian Boy" (Henri), "Indian Woman" (Henderson), and "A Snake Dance among the Hopis" (Davy). It says in part:

There was a day when Emerson cried out, "Let the Americans come home, for unto us a child is born." American literature had spoken with an original voice and the listeners in the European schools of letters could come back and take notice of their own. Something like this cry is sounded in *ART AND ARCHAEOLOGY* (January) over the artistic activities of 1919 in the Southwest. Art has so long waited on the doorsteps of Europe that this 1919 reaction comes as a great clap. The Art Museum of Santa Fe, which registers the doings in that quarter, held thirty-eight exhibitions during the year, and gave first exhibitions to over eleven hundred paintings. Here was a gigantic baby that will demand all the attention our expatriate artists may have power to give. Moreover, as the writer of the article, Mr. Edgar L. Hewett, says, "the remarkable range of subjects and treatment speaks of the exploration of vast new fields with infinite courage and joy." We find that—

"This season has witnessed the most ambitious undertakings in the history of Southwestern Art, and the most noteworthy achievements. No landscape was too mysterious, no color too bewildering, no phase of human life too subtle for the brushes seeking new endeavors. Some conceptions rose to epic proportions and character and were executed with brilliant success."

It was inevitable that this region should eventually impress itself powerfully upon the art of America, says Mr. Hewett, because "it is a country of irresistible character; strong, compelling, elemental. It may be said of most parts of our country that the incoming population 'possess' the land. Here the process was reversed. The country 'possess' the settlers." The insistent cry from Europe that our artists and writers give to the Old World something distinctively American may find its answer in part from the Southwest for—

"In many sections the impress of nearly four centuries of European civilization is not discernible. Successively it molded to its own definite character the Indians, Mexicans, trappers and traders, frontiersmen, cowboys—all those of its long, romantic past. Now just as surely it is shaping to its own type the present population and institutions. How such a land would influence the artist and poet could he predicted with certain assurance from its reaction upon all its previous discoverers and explorers.

"While Santa Fe and Taos are the principal centers of this activity, the whole Southwest is attracting artists and writers. Santa Fe has attained to a unique place. Its dominant interest is in its cultural assets—its art, archeology, architecture, and history. This probably could be said of no other city in America—certainly of no other State capital. No other interest is so constantly under discussion by the people. The daily newspaper, the Santa Fe New Mexican, makes this group of topics the subject of daily news and comment and gives more space proportionately to this class of matter than any other daily newspaper in the United States.

"Those who have the good fortune to watch the development of the Southwestern art movement from year to year have a conviction that they are witnessing something that is destined to a high place in the history of American art, something of which the artists themselves are for the most part unconscious."



BOOK CRITIQUES

The Little Flowers of Saint Francis, being a translation of I. Fioretti di S. Francesco, by Thomas Okey. With 30 drawings in color by Eugene Burnand. New York: E. P. Dutton & Co.; London: J. M. Dent & Sons Limited. 1919. \$15.

"The Little Flowers of Saint Francis," which ranks as one of the literary treasures of all time, has appeared in English translation at a most opportune season as it recalls a period in history not unlike our own. Its reproduction by Messrs. E. P. Dutton & Co., in such a sumptuous form as to letter press and illustration, is one of the notable contributions of the year that has just passed. The English translation by Thomas Okey is from the text of Antonio Cesari, but in a few passages the translator has followed the more recent text of Passerini. Suffice it to say the English interprets in clear and fluid diction the delicate and exquisite Italian of the original. Burnand's drawings in both line and color fully realize the purpose of the artist who in painting the illustrations "has aimed at reproducing the Assisian landscape as it appears today—little changed in its essential features since St. Francis and his friars lived and wrought—one of the most poetic and lovely of Italian provinces; he has sought with the aid of living models to evoke a convincing representation of the Franciscan friar in concrete form, as he appeared in the thirteenth century, stripped of the ages of popular and sacerdotal traditions." Our own Southwest abounds in monuments and traditions of the Franciscans who labored to bring the American Indian to a knowledge of the life and teachings of the lowly Nazarene, as exemplified in the spirit of St. Francis, and to our many readers in the Southwest this volume will present an especial appeal. The old Franciscan missions of New Mexico, built one hundred and fifty years before the better known missions of Southern California, and the religious ceremonials of the Pueblos which still bear witness to the labors of the Franciscan fathers acquire a new interest in the light of this illuminating volume.

The introduction briefly tells the story of the life of St. Francis and his calling to restore the Spirit of Christ and to proclaim anew His message of peace, good will and salvation to men. It recounts the founding of the Order, its checkered history and its final triumph as the great evangelizing agency of the Church. Saint Francis died Oct. 4, 1226. He was can-

onized by Pope Gregory IX, July 16, 1228. The Little Flowers (Fioretti) is a free translation of a Latin original compiled some time after 1322. It is based on the ingenuous narratives of the saint's most intimate followers, through the passing years, in sermon and conversation passed on from one to another. Many of the stories are doubtless "memories of memories" and contain the accretions of frequent telling, but they bear the stamp of sincerity and devotion and preserve the spirit of the devout Franciscans. There are fifty-three chapters in all and in an Appendix nine additional chapters are given from a Spanish version of the Fioretti and from other sources which have not hitherto been translated into English.

The message of this volume to the modern world is well expressed by the Archbishop of New York in the New York Times: "If the present translation will help, ever so little, toward a keener appreciation of moral values and spiritual standards in America, all earnest lovers of our country should rejoice and be much heartened, despite the ominous clouds on the horizon. If America were to grow in spiritual power in proportion to her material and educational development, the supremacy of the American ideal in government and the salvation of American institutions would be guaranteed. Let us hope that we see at hand in our national life a sure promise of a spiritual quickening of supreme confidence, dauntless courage and boundless charity. May 'The Little Flowers of St. Francis,' wholesome, helpful and uplifting, be welcomed by wearied hearts and worried minds as an angel's song to be hearkened to, and a heavenly star to be followed into peace and light." M. C.

Flora: A book of drawings, by Pamela Bianco. With illustrative poems by Waller de la Mare. Philadelphia: J. B. Lippincott Co.; Quarto. Pp. 43. \$6.00.

The art lovers of Europe have for months been excited over the appearance of two child prodigies. The work of Romano Dazzi, the twelve-year-old Roman boy, is known in this country only through incomplete, almost casual magazine notices and reproductions. This has likewise been true, until the publication of the present volume, of the work of another artist of twelve years, a girl, Pamela Bianco. But in this thin, large-paged book we have a generous and satisfying measure of her remarkable drawings for our delight and wonderment.

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At the risk of spoiling a gallant act by praising it, one must direct attention to the modest rôle here taken by one of England's most distinguished living poets. This is not a book of poems with illustrations; it is a book of drawings "with illustrative poems," by Mr. Walter de la Mare. These poems are always charming, on occasion appropriately frolicsome, often wistful, and in at least one instance—"Mirage"—great. But it must not be fancied that they give voice to what we are accustomed to call normal childhood. On the contrary, they are the elaborate and very subtle expression of a mature and saddened spirit gifted with a perceptive power as delicate as that of Walter Pater himself. In short, these two dozen or more poems are very essentially Mr. de la Mare.

Nor are the drawings themselves an expression of what we are pleased to call normal childhood. There are frequent traces of childishness, in the sense of an inability to outline surface appearance with entire accuracy. But who that loves them thinks of bad drawing before the work of Fra Angelico or Botticelli? This is not to imply that Pamela is to be ranked with such artists; she has enough quality of her own to warrant study without being smothered in extravagant comparisons.

As for what is conveyed by the drawings, that is too subtle and complicated a thing to be condensed into a single paragraph. There is humor, both that of conscious design and that of an unconscious misinterpretation of things; there is grace even in the awkwardness often displayed; there is always charm. The extraordinary design entitled "The Strong Child" seems a final word in decoration; and the little figure which Mr. de la Mare calls "That wistful, naked, bud-ankleted boy" is one of the loveliest drawings of recent years. But the dominant note seems to be sadness of a peculiar sort. It is not the really childish sorrow which is cured by sleep, but a sorrow older than any living being, hardly to be accounted for except upon some hypothesis of the fruit of experience being transmitted down the generations. The volume is one to be opened again and again, both for the immediate and ever-fresh pleasure afforded the aesthetic sense and for the marvel of unforeseen genius.

Corcoran Gallery of Art. VIRGIL BARKER.

Origin and Meaning of Apple Cults. By J. Rendel Harris. 58 pp. Longmans, Green & Co., New York, 1919. \$0.60.

Professor Harris has collected in this monograph, illustrated with scenes from sarcophagi, coins, and vases, a lot of interesting archaeo-

logical and folk-lore material on the primitive worship of apple-trees. In England, in Devonshire especially, it has been the custom to "wassail" the apple trees by drinking their health in cider to insure a good crop. The spirit of the tree takes the form of an apple bird or apple-boy and this spirit must be propitiated by offerings and sacrifices. Cretan coins show a female figure accompanied by a bird or a boy with a cock seated in a tree. This is the tree spirit posing for fertility under the twofold representation of bird and human being, a charm for fertility parallel to the Devonshire boy and the tom-tit. On some Cretan coins the place of the tree-spirit is occupied by Apollo himself but unfortunately it is a bay-tree. Professor Harris thinks this may have displaced some earlier form, and in his lecture on Apollo in his book, "The Ascent of Olympus," he has shown that the laurel was not primitive and that Apollo was an oak-boy, but he is still unable to supply the missing numismatic link from the oak to the apple-tree. Even Ganymede is the oak-tree boy and represents the spirit of the tree whom he propitiates through the eagle by food and drink. He is King of the Wood, a little Zeus, who on an early Greek vase is crowned by Hera with the cock, the thunder-bird, also present. Greek art by such interpretations is given back to Greek religion and Ganymede restored to respectability. Apollo is a tree-boy or spirit or originally just an apple. Balder the Beautiful is the Northern Apollo and the word "Abál" produces the word apál-dur, which losing its initial vowel gives Balder, the apple-tree or apple-boy. The five chapters of the monograph are learned and ingenious, but archaeologists and philologists will still hesitate to consider Apollo originally a mere apple. It is too bad to see this kind of argument proceeding from England. We might expect it in Germany where Penelope has become a duck and Odysseus a wolf. One reviewer recalls that by a similar method Mr. Chesterton proved that Cleopatra was killed not by an asp, but by aspirin. D. M. R.

The Johns Hopkins University.

Memoirs of the American Academy in Rome. Volume II. New York, University Press Association; Cambridge, Harvard University Press; New Haven, Yale University Press, 1918. Pp. 101. 70 plates.

This second volume of *Memoirs of the American Academy in Rome* in memoriam to Jesse Benedict Carter, Frederic Crowninshield, and

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Richard Norton continued the high standard set by the previous volume. It is beautifully printed and contains many handsome illustrations on seventy plates. In the account of the Recent Work of the School of Fine Arts, it is stated that the Trustees have decided to present each year in the Memoirs a selection of plates reproducing the work of the Fellows of the School of Fine Arts; and this volume presents fifteen subjects, including a capital of the temple of Mars Ultor, the Palace of Domitian on the Palatine, restored, a restoration of the Ponte Rotto, a restoration of the Circular Pavilion at Hadrian's Villa near Tivoli, the Villa Gamberaia, a Bas-relief by Gregory, an Equestrian Statue by Friedlander, a Peasant by Jennewein. Among the paintings are A Fig-tree by Stickroth, The Rape of Europa by Cowles, Commerce by Davidson. These samples show beyond a doubt that the Academy is training some very important architects, sculptors, and painters whose work will soon be famous.

The article on Terracotta Arulae by Mrs. Van Buren is a scholarly and exhaustive treatment, with a chronological table, of small terracotta altars which, though not of great artistic merit in themselves, influenced sculpture in relief, and especially that of Roman sarcophagi. The many specimens and subjects are well discussed, though some would object to the obsolete spelling "Syrens" for "Sirens." The sequence is traced from the neolithic "table-leg altar" through the Babylonian variations and the Mycenaean culture to the terra-cotta altars, the type losing the original pillar-like form and becoming squarer in section until it culminates in the altars of Calvinus and Verminus.

Miss Roberts' unillustrated article on The Gallic Fire and Roman Archives is a valuable historical study determining the extent of the Gallic fire of 387 B. C. Miss Roberts concludes that the temples of Saturn, Castor, Dios Fidius, Diana, Ceres, and perhaps of Juno survived, and that the Gauls had more regard for the Roman temples and archives than is generally supposed.

Professor Van Buren's Studies in the Archaeology of the Forum at Pompeii correct certain traditional statements about well-known monuments such as the great cult statue of Jupiter and the great inscription on the pavement of the Forum, the arch at the south end of the Forum, the Curia, the school building which has hitherto been explained as a stoa or market, the changes in the Forum due to the Roman colonists. Professor Van Buren's

scholarly studies at Pompeii reveal his intimate knowledge of that city and indicate that much still remains to be done in interpreting the remains at Pompeii.

Stanley Lothrop's exhaustive study of the Roman painter, Pietro Cavallini, with forty-five artistic and interesting plates concludes the volume. Especial attention is given to the decoration of the Palazzo Publico in Perugia, which previous students have neglected and which Lothrop attributes to Cavallini or some close follower. Almost all of Cavallini's works are reproduced, many of the photographs taken by Lothrop himself. D. M. R.

The Johns Hopkins University.

The Art of George Frederick Munn. By Mary Crosby Munn and Mary R. Cabbott with an introduction by Sir Johnston Forbes Robertson. E. P. Dutton & Co., N. Y. \$2.25.

This painter possessed a personality, a mind and craftsmanship skill of such excellence as classified him among those artists who have contributed largely to the solid foundations and traditions of American Art. As most of our noted artists he studied abroad, but unlike many of these his earlier art training was in England; subsequently he traveled and studied on the continent.

At one time he aspired to be a sculptor, and in 1867 actually took up the study with Calverley in New York; in this study of sculpture he showed talent and made rapid progress. He showed some skill also as a poet and a writer, but it was the art of painting that was to bring him his greatest renown. His most productive years were between 1873 and 1885 when he painted some of his best pictures, work that brought him honors and financial returns. His pictures were hung in some of the leading European galleries and exhibitions. In 1885 he returned to America and shortly after had a breakdown in health as a result of a case of typhus fever contracted in Italy in 1883. Illness resulting from this fever recurred from time to time during the last twenty-five years of his life, stopping his career as a painter. He died February 10th, 1907. By his friends he was recognized and honored for the qualities of character he manifested before his illness and during the later years of comparatively normal health. He possessed native strength of character, charm of personality, a just and upright mind, freshness of imagination, an abundant sense of humor, and the lasting grace of "reverence for what is best in men and

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things." Landscape and portraiture were the subjects usually treated by him in his paintings. The style of his work, as seen through the text and the fine half-tone reproductions, is poetic, full of charm, the more subtle elements of beauty seeming to dominate. There is sure draftmanship, good line and mass composition, and well balanced, often closely related, tonal values. The place of Munn in American Art may yet become more prominent and permanently fixed as his life and works become better known. The rapidly developing interest in American Art on the part of our public, with intelligent appreciation accompanying the interest, both largely as a result of general art education in public schools, colleges, universities, museums, and exhibitions, leads one to hope that some of his works may soon be found in our public galleries. The growing interest in American Art on the part of buyers and collectors most likely assures such acquisitions and consequent broader appreciation of Munn as one of our prominent artists. The book, while being of general interest, should specially be in every library dealing with American Art.

WALTER B. GALE.

Baltimore City College.

The Martyred Towns of France. By Clara E. Laughlin. G. P. Putnam's Sons, New York, 1919. Pp. xiii + 469. \$3.25.

In this well printed and invitingly arranged book Miss Laughlin takes advantage of the imminence of the greatest tourist season that the shipping and tourist companies have ever anticipated. Devastated France is the lodestone of most potent force. But to see what now lies in ruins will do little more than to increase the already great amount of pity for France and aversion to her enemy; a background is necessary against which to project both imagination and prewar reality. That background the author has provided.

Miss Laughlin has in twenty-two chapters ranged through as many cities or localities and given us both a chronological, from Gallic times to the present, and a gossip, account of the doings which in the past have made famous, interesting, or notorious the places that the late World War have again brought to the recollection or attention of everyone. The book will doubtless be widely read by travelers.

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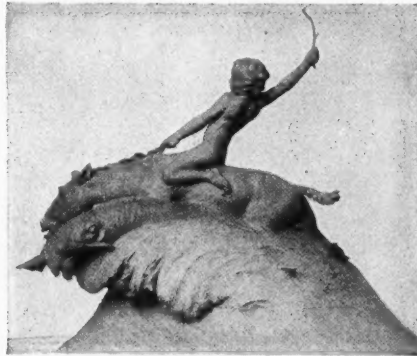
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